

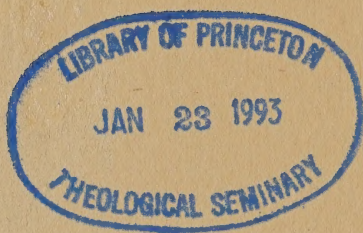
STUDIES IN  
**Hymnology**

MRS. CROSBY ADAMS



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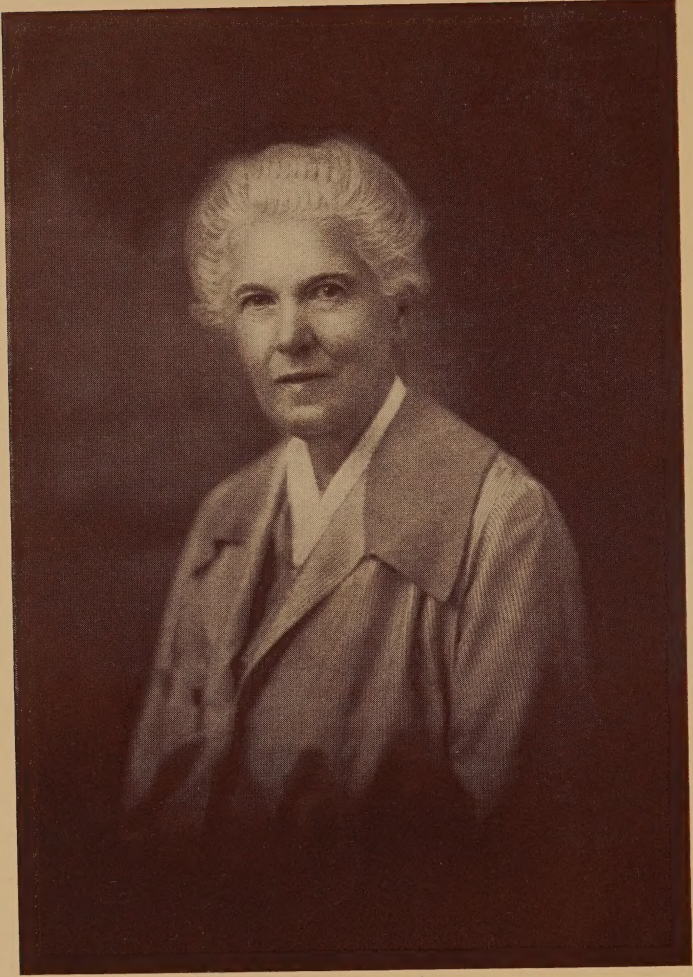
STUDIES *in* HYMNOLOGY











*Mrs. Crosby Adams.*



# STUDIES IN Hymnology

A text-book designed for study groups where attention is given to the subject of Church Music. Also for Colleges, Schools, the music teacher and all inquiring students.

*By*

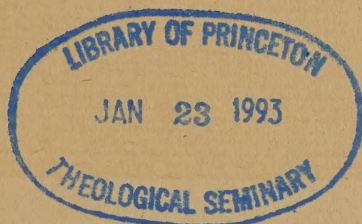
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"Worship Songs for Beginners" "Worship Songs for Primaries" and  
"Worship Songs for Youth" for the Sunday School and Home

*Composer of*

"The Very First Lessons at the Piano"  
and other instruction books and piano literature  
for the music student



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MRS. CROSEY ADAMS

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TO THE ONE WHOSE NAME I TOOK  
FORTY-FIVE YEARS AGO

CROSBY ADAMS

WHOSE OWN CONTRIBUTION TO THE CAUSE OF BETTER CHURCH MUSIC, AS  
CHOIR DIRECTOR AND CHORAL CONDUCTOR, HAS HELPED  
SET STANDARDS FOR HOSTS OF MUSIC LOVERS  
AND EARNEST STUDENTS, THIS BOOK  
IS LOVINGLY DEDICATED







## FOREWORD



IN the summer of 1927 I was invited to give five talks on Hymnology before the Woman's Auxiliary of the Presbyterian Church, U. S., during their July Conference in Montreat, North Carolina. So great was the interest in the subject, I was asked to prepare a text-book for the use of future classes. Such a course should prove equally useful to other groups, as well as to the countless students of music throughout the country who desire to know more of this wonderful subject of Church Music.

This book is my response to the request of leaders in Christian work. I have tried to set before my hearers and readers some of the most vital truths connected with the theme. And for further study I commend them to other books treating the topic exhaustively. My only thought and hope is to inspire those who are already somewhat interested in hymnology to become more keenly alive to its absorbing historical significance.

In this simple little volume of very limited scope there is only time to touch upon what might be termed some of the mountain peaks of the subject. It therefore follows that there can be no attempt at a complete chronological sequence. The books of reference suggested at the conclusion should become a part of one's library. These will serve as guideposts for the detail that every thoroughgoing student covets for further research. It is hoped that no one who reads my words will be content to stop studying this fascinating phase of music history, for there are endless library resources if one takes the pains to discover them. The Historical Foundation right here in Montreat furnishes much material—some books being almost priceless because of their rarity. Old attics and family bookcases may perhaps contain undreamed-of possessions of your very own, possessions stored away so long they may have been wholly forgotten.

As I have penned these pages my thoughts have reverted to the members of my own family, who long ago joined the Choir Invisible,

and whose own fine standards helped to mould my taste very early. Both my grandfather and grandmother came of singing stock and loved the old hymns. My father and mother, Mr. and Mrs. Lyman Coleman Graves, both lent their voices to the choir, and there was much music-making in our home. To them, as well as to a valued old friend, Mr. John Quincy Adams (who was later to become my father-in-law), I owe much. And to them all, with a heart full of thankfulness, I give a silent dedication.

"To feel that a thing is beautiful, and to understand why a thing is beautiful, that is happiness."

A precious legacy to give any child is a consciousness of the real meaning of churchly church music. Why should it be withheld? Nothing can compensate for the lack of this cultural and refining influence. Far more valuable than silver or gold or precious heirlooms are the things of the spirit, passed on to each generation in turn. American parents, so eager to give the *good* things to their children, often overlook the *best* things. Determine in your own mind what are the best things.

"What can a mother give to her children  
Greater today than this one great thing—  
Faith in an old, sweet, beautiful story,  
A star—a stable—a new-born King?"

Aspiration. Life cannot unfold without it!

MRS. CROSBY ADAMS.

*Montreat,  
North Carolina,  
December of 1928.*



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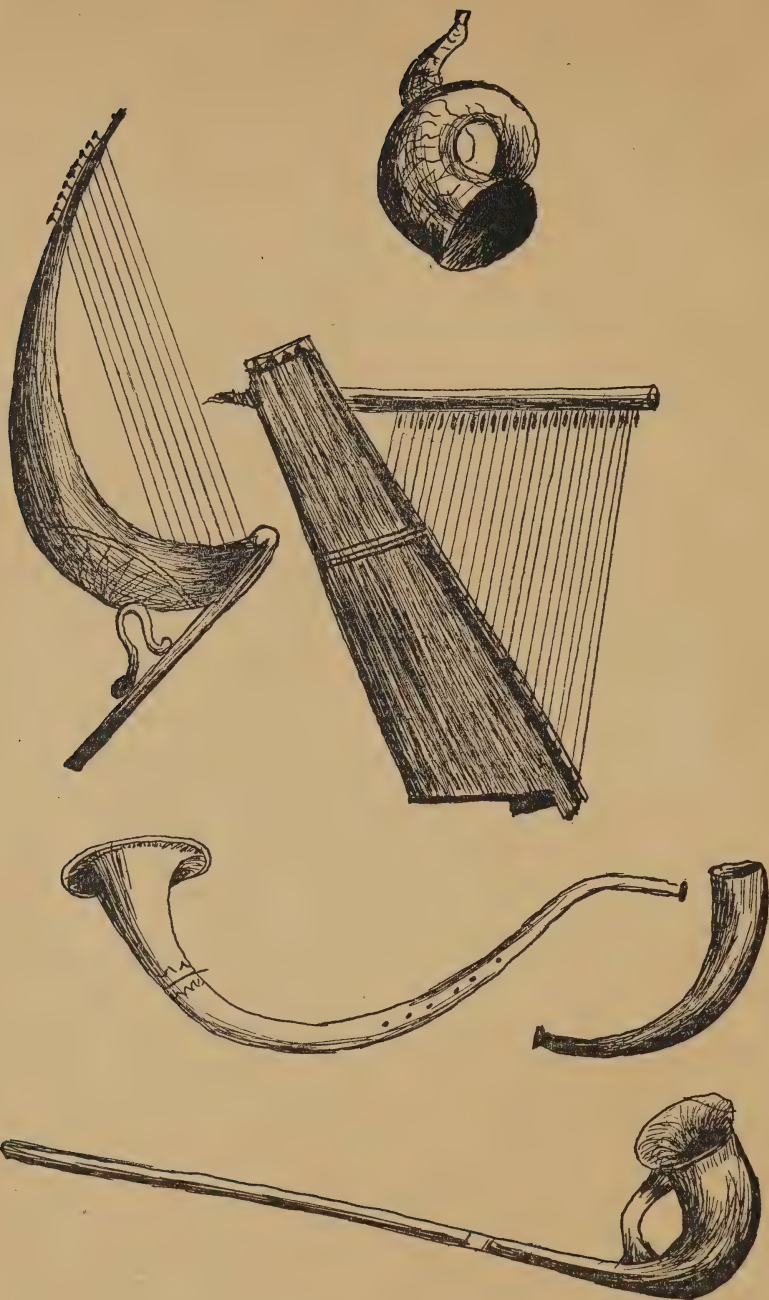


## Musical Instruments of Bible Times

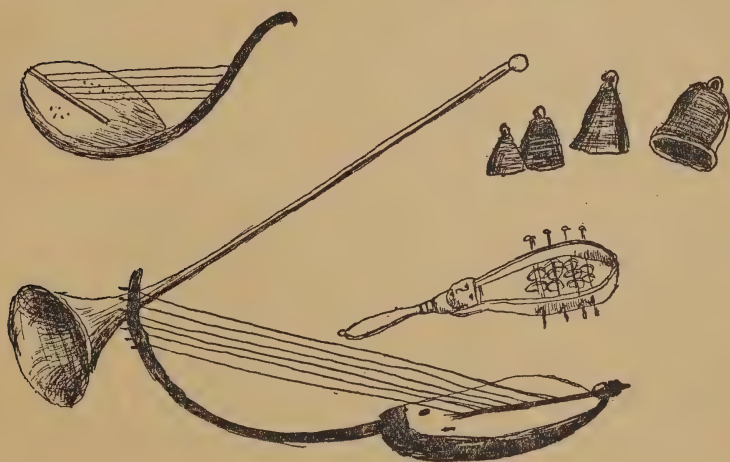
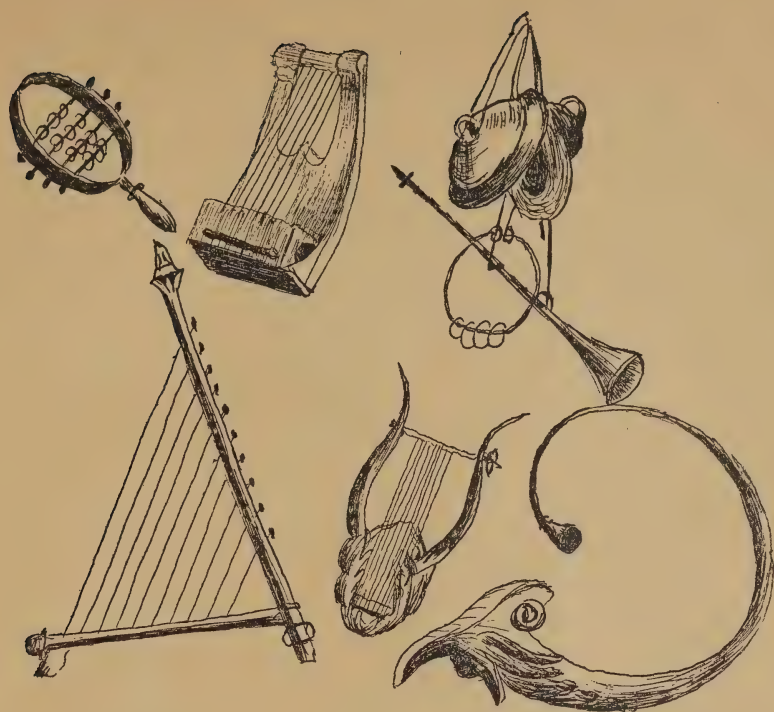


IT is now forty-seven years since one of America's famous art teachers, Prof. Lemuel M. Wiles, called to my attention an heirloom in their family, a large old Bible. He had used it as a study in "still-life," designating it as "My Mother's Bible." It was an eloquent picture, the Book lying on a table, the spectacles on top of the Book, as though the morning's portion had just been read. Later I saw this same picture in the studio of Irving R. Wiles in New York—the distinguished son of a distinguished father. The Bible itself was over an hundred years old when I had the rare privilege of closer study of its pages. It contained pictures of these very unusual instruments of the ancient peoples. I have never seen any reproductions quite like them. I copied them very carefully in India ink one summer afternoon. The invitation had come to join a "Faculty Picnic," a most alluring treat for a young teacher to contemplate! But somehow, sensing the unusual opportunity of having the Book loaned to me for but a few hours, I elected to stay in my room and set myself to the task of copying these illustrations, never dreaming how valuable they would be to me in after years for my talks on the evolution of the orchestra. And now, most fittingly they belong, of all places, in this book!

It is hoped that students who have the advantage of travel will see how nearly some of these instruments can be traced to those in the Metropolitan Museum in New York, the Stearns Collection in Ann Arbor, Michigan, the Getty Collection in the Art Institute, Chicago, or in other cities where the quest has been made for such priceless findings.











## CHAPTER ONE

# The Bible Foundations of Church Music



THE basis of hymnology, the fount of inspiration, is to be found in the Bible, both the Old and New Testaments supplying the incomparable lyrics that have come singing down the ages. The inexhaustible treasures of this Book of Books have satisfied alike the historian, the seeker after prophecy, the one of scientific bent, the lover of nature in all her varying moods, the "weary and heavy-laden." All these and countless others have conned its pages, to be rewarded by a suitable passage.

To the musician and the student desiring to know more of the great art of music, the Bible is a revelation of lyricism. Many of its texts have lent themselves to countless musical settings.

Consider for a moment the Psalms, so rich in poetic content, so replete with imagery. These Psalms can rightly be called lyrics because they express "the emotion of the poet. They are chiefly concerned with the immediate and imaginative expression of real feeling. It is the personal and emotional note that predominates." Henry Van Dyke in his illuminative and helpful booklet, "The Poetry of the Psalms" (Crowell), has this to say about them: "The Psalms are inward, confessional, intense, outpourings of the quickened spirit, self-revelations of the heart." A thousand years of history are represented in them. They are, indeed, "The golden treasury of lyrics gathered from the Hebrew people." Let me commend to the reader this very helpful little book—rather than try to quote from its most interesting pages, for the author brings to his subject the musician's touch in his reaction to the flow of lyrical beauty found on every side in the Psalms themselves.

Music, like religion, has no creedal boundaries. We are greatly indebted to various denominations, or sects, that have preserved for us, and for all time, their own concept of beautiful hymnody. The Anglican Church has for a long time made constant use of certain Scriptural passages wedded to various musical settings both traditional and modern. No student of music should be without a conscious recognition of this wealth of material from many sources whose basis is in the Bible itself. No final test for a graduate of music in any of our famous schools should be considered complete without the ability to express church music worthily, to be familiar with its history, in a degree, at least, and to know the large part it has played in the life of the nations.

The Psalms here considered have lent themselves particularly to the use of the Church of England (Episcopal Church). This denomination is not the one I belong to, but I wish thus publicly to acknowledge my indebtedness to the fine standards of church music it has ever maintained. The children of that denomination early become familiar with great hymnody, for the Hymnals in constant use bear unvarying testimony to the critical selection of fine texts set to appropriate music. I recently asked a young lady who had been nurtured in the Episcopal Church, where, in the Bible, the "Magnificat" was to be found. She replied, "I know the words by heart and have sung them all my life, but I never thought to look them up in the Bible!"

It is therefore to remind ourselves of this connection that I venture to append the following for students of any faith. Those Psalms (Hymns, they are called) that are constantly sung are known as:

#### DEUS MISERAETUR

"God be merciful to us and bless us."—Ps. 67.

This was used in the service of the Temple.

#### BONUM EST

"It is a good thing to give thanks unto the Lord."—Ps. 92, 1-4.

#### CANTATE DOMINO

"O sing unto the Lord a new song."—Ps. 98.

Also employed in the Temple service. Notice, as you read the Psalm, the striking boldness of its imagery.



BENEDIC, ANIMA MEA

"Bless the Lord, O my soul."—Ps. 103.

The 95th Psalm, sung in part, with its jubilant invitation, is known to the singing world as the:

VENITE, EXULTIMUS DOMINO

"O come let us sing unto the Lord; let us heartily rejoice in the strength of our salvation."

These Latin titles were retained for convenience at the time of the Reformation, when the texts of the Canticles were translated into English, just as the Old Latin titles are still used in books of civil law. This particular Canticle has been sung for more than eighteen hundred years, and long before that by the Jews in the Temple service in the time of David.

JUBILATE DEO

"O be joyful" (or "Be ye joyful").—Ps. 100.

This lyric of gladness has echoed in Cathedral and Parish Church ever since the establishment of the Anglican Church. For over fourteen hundred years its arresting command has caused countless hearts to lift up in song.

To these should be added that great musical expression known the world over as:

TE DEUM LAUDAMUS

"We praise Thee, O God."

Far down the ages have these majestic words sounded. Perhaps originally conceived as an early Greek message, it was then transferred into the Latin tongue and later into English, the present version being wholly familiar. The claim is made for it that "It is the loftiest in sentiment, grandest in diction, and the fullest in doctrine of any Christian Hymn." It has lent itself to numberless settings by the most gifted composers of all ages and times. Its use has not been limited to one denomination.

And then that single instance, also not to be classed as a Psalm, but which is sung at the conclusion of the Psalms, the:

GLORIA PATRI

"Glory be to the Father."

This is called the Lesser Doxology. It is an ascription to the glory of God, and an expression of the Anglican Church's belief of the

co-equality and co-eternity of the Three Persons of the Blessed Trinity.

A few other Psalms that have brought a new meaning to the student of music, and that have given texts to composers, are Psalms 27, 29, 42, 46, 51, 63, 96 and 107. Before leaving this remarkable book of the Bible, shot through as it is with pure lyrical meaning, I wish to include this poetical reaction to the 121st Psalm. A young girl, Annie Katherine Davis, who was studying how best to express the songs within her heart, chose to voice her interpretation in formal verse. Her beautiful thought runs as follows and is cast in this Shakespearean sonnet form:

SONNET ON THE 121ST PSALM

I lift mine eyes unto God's luring hills,  
Where in the wind the trees do bow and sway,  
Where dance a thousand golden daffodils,  
And clovers tilt their pearly heads to pray.  
When morning wakes 'neath coverlets of mist,  
The buttercups, fresh christened with the dew,  
Look o'er the lovely fairy world sunkist  
While God still watches from the blue.  
In drowsy shades of fading sunset tints,  
And sapphire hues of silent evening dells,  
And every bush a silver shadow prints,  
And sweetly chime the tuneful night-time bells,  
God's angels watch on downy snowlit wing,  
And in my heart a song of praise I sing.

The Psalms perhaps find their most exalted and transparent expression in the greatly beloved Twenty-third. This wonderful poem has not only been a comfort to numberless hearts in its usual form, but it has been found in other interesting interpretations. Let us study some of these. For the first example, consider the time-honored stanzas of Watts. "No hand has ever ventured to touch these six beautiful verses since the day they were earliest printed in Dr. Isaac Watts' versions of the Psalms. They stand as a memorial of what the 'Father of Hymnology' could do at his best." They are called "A classic for the children which the childless poet gave to the ages."

The Lord my Shepherd is,  
I shall be well supply'd;  
Since He is mine and I am His,  
What can I want beside.

He leads me to the place  
Where heavenly pasture grows;  
Where living waters gently pass,  
And full salvation flows.

If e'er I go astray,  
He doth my soul reclaim,  
And guides me in His own right way,  
For His most holy name.

While He affords His aid,  
I cannot yield to fear;  
Tho' I should walk thro' Death's dark shade,  
My Shepherd's with me there.

Amid surrounding foes  
Thou dost my table spread,  
My cup with blessings overflows  
And joy exalts my head.

The bounties of Thy love  
Shall crown my following days;  
Nor from Thy house will I remove,  
Nor cease to speak Thy praise.

From the Scotch Psalter (1650), we sing it in stately metrical form as follows, using the old Chorale, "Dundee," for its musical setting-forth:

The Lord's my Shepherd, I'll not want.  
He makes me down to lie  
In pastures green: He leadeth me  
The quiet waters by.

My soul He doth restore again;  
And me to walk doth make  
Within the path of righteousness  
Ev'n for His own name's sake.

Yea, though I walk in death's dark vale,  
Yet will I fear no ill;  
For Thou art with me; and Thy rod  
And staff me comfort still.

My table Thou hast furnished  
In presence of my foes;  
My head Thou dost with oil anoint  
And my cup overflows.

Goodness and mercy all my life  
Shall surely follow me;  
And in God's house for evermore  
My dwelling-place shall be.

Can you imagine a more dignified and beautiful hymn than this for a pageant, commemorating the landing of the Pilgrims? As such, it has been used in the MacDowell Colony at Peterborough, New Hampshire, as the singers emerged from the woods flanking the nat-



ural stage that fronts Mount Monadnock. It must indeed have been an impressive picture, and the four-part music must have floated on the air in a very beautiful way.

The setting used by Charles Gounod in the familiar anthem, \**"The King of Love My Shepherd Is,"* by Rev. Sir Henry W. Baker, Bart., from the Supplement, 1868, to the now-famous *"Hymns Ancient and Modern,"* is very graceful writing, following, as it does, the original text with a freer handling for the sake of the song expression:

The King of Love my Shepherd is,  
Whose goodness faileth never;  
I nothing lack if I am His,  
And He is mine forever.  
Where streams of living waters flow,  
My ransomed soul He leadeth,  
And where the verdant pastures grow,  
With food celestial feedeth.  
Perverse and foolish oft I strayed,  
But yet in love He sought me,  
And on His shoulder gently laid,  
And home rejoicing brought me.  
In death's dark vale I fear no ill,  
With Thee, dear Lord, beside me;  
Thy rod and staff my comfort still,  
Thy cross before to guide me.

The following four lines are omitted in this anthem:

Thou spread'st a table in my sight,  
Thy unction grace bestoweth,  
And O the transport of delight  
From Thy pure chalice floweth.

The composition concludes with these lines:

And so through all the length of days,  
Thy goodness faileth never;  
Good Shepherd, may I sing Thy praise,  
Within Thy house forever.

But there is another presentation of this ageless beloved Psalm that must be here included. It is not intended to be sung. It is in the Indian sign-language. Can you not see the picture as you read its striking sentences? It is elemental in its phraseology. Visualize grave-faced warriors listening to their chief as he says with his hands (in the sign-language) these rugged words:

---

\*Published by A. P. Schmidt, Boston, Mass.

"The Great Father above, a Shepherd Chief is. I am His, and with Him I want not.

He throws out to me a rope, and the name of that rope is love, and He draws me, and He draws me, and He draws me to where the grass is green and the water not dangerous, and I eat and lie down satisfied.

Sometimes my heart is very weak and falls down, but He lifts it up again, and draws me into a good road. His name is Wonderful.

Some time, it may be very soon, it may be longer, it may be a long, long time, He will draw me into a place between mountains. It is dark there, but I'll draw back not. I'll be afraid not, for it is in there between those mountains that the Shepherd Chief will meet me, and the hunger I have felt in my heart all through this life will be satisfied. Sometimes He makes the love rope into a whip, but afterwards He gives me a staff to lean on.

He spreads a table before me with all kinds of food, He puts His hand upon my head and all the 'tired' is gone. My cup He fills till it runs over.

What I tell you is true, I lie not. These roads that are 'away ahead' will stay me through this life, and afterwards I will go to live in the 'Big Teepee' and sit down with the Shepherd Chief forever."

Among the many stanzas that have been made of these undying words, we find some of our own day and time, couched in language understandable by the children, by that rare poet, Edith Hope Kinney. This is her concept:

\* Thou Saviour art the Shepherd  
Of children everywhere,  
And Thine the words that call us  
Thy lambs, Thy dearest care.  
Good Shepherd, ever lead us,  
Guide tenderly our feet  
Through pastures green and shady  
Beside still waters sweet.

The long day thro' watch o'er us,  
And when the winds blow cold,  
Should one white lambkin wander,  
At nightfall, from the fold,  
O, loving Shepherd, seek it,  
Thro' wave and over rock,  
And bring back in Thy bosom,  
This wee one of the flock.

Now hear us, Heav'nly Shepherd,  
As unto Thee we pray,  
O, keep us safely sheltered  
Within Thy fold alway.

This year, 1928, the 100th anniversary of the death of Schubert, has brought again to notice his setting of this Twenty-third Psalm.

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\*"Worship Songs for Youth," by Mrs. Crosby Adams, Clayton F. Summy Co., Chicago.

And another masterly handling of these words is found in the work of our own composer, Horatio Parker, who in his Opus 3 has created a rarely beautiful composition from this text. Both of these are arranged for women's voices and will well repay leaders in search of worshipful material. The matchless words are wedded to fitting music.

Turning reluctantly from the Psalms, we must pause for a moment to contemplate what Isaiah has meant to the musicians. How have these words rung down the years! "Ho, every one that thirsteth, come ye to the waters," in chapter 55th. And these, "Comfort ye, comfort ye my people, saith your God," in the 40th.

At the Christmas season when "The Messiah" is presented in scores of cities, has any one, hearing this masterpiece for the first time, and ever thereafter, failed to respond to the message contained in chapter 9, 6th verse?

When one considers that this immortal work, this Oratorio of Handel, composed in the year 1741 (he was then 56 years of age), was written in twenty-three days, from August 22nd to September 14th, one is filled with deep appreciation of its great value and its perennial interest to unnumbered listeners. "No musical work has had such long, continuous and enduring popularity as 'The Messiah.' Much of the veneration with which it is regarded is, doubtless, owing to the subject, but much, also, must be attributed to the splendid music, some of which, the stirring 'Glory to God,' the stupendous 'Hallelujah,' and the magnificent 'Amen,' is not for an age but for all time."\*

As a wholly different kind of text for song, a kind that represents the acme of sorrow and desolation, we turn to the Lamentations of Jeremiah, the first verse of the chapter being the opening words of that very remarkable Motet of Gounod called "Gallia," a work in the repertoire of many great choral and choir bodies. This sombre tone-picture ends in a triumphant chorus, "Jerusalem," an inspiring climax in the major mode following the minor strains of the arias and choruses preceding it. And Mendelssohn's immortal Oratorio,

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\*"The work was first performed in Dublin April 13th, 1742, the composer conducting. It had its first hearing in London March 23rd, 1749. On this occasion the audience was so transported by the music of the 'Hallelujah Chorus,' that everyone, including the King, who was present, rose and remained standing until the chorus was ended. The custom of rising during the performance of this chorus originated from this incident."



"Elijah!" And back of that in point of Bible text, Haydn's "The Creation." Here, too, are other enduring words from the Old Testament. Let this hint of the riches of thought from this major portion of the Book of Books incite the earnest student to further research that he may glimpse even faintly what a wealth of material from these sacred pages has been laid under contribution for the singing world.

A moment's reflection as to the lyrics contained in the New Testament will convince any thoughtful reader of the value of these Books, also, as a basis for song. The Anglican Church has voiced these particular passages:

#### MAGNIFICAT

"My soul doth magnify the Lord."

This wonderful song of Mary, found in Luke 1, 46, teaches the blessedness of being pure in heart, and God's faithfulness to those who are meek and lowly. For thirteen hundred years has its message rung forth. It is used in the order of service for Evening Prayer and is one of the most beautiful of the Canticles.

#### BENEDICTUS

"Blessed is the Lord God of Israel."—Luke 1, 68-72.

#### CHRISTMAS PASTORALE

Luke 2, 8-15.

These tender words concerning the Nativity are read and reread with each recurring Christmas season. They culminate in the

#### GLORIA IN EXCELSIS

"Glory to God in the highest."

The first part of this Song of the Angels, found in Luke 2, 14, is an arresting phrase with a jubilant note. It is of interest to learn that the second part was added about A. D. 140. And finally the cadential words of Simeon in Luke 2, 29.

#### NUNC DIMITTIS

"Lord, now lettest thou thy servant depart in peace."

These five supreme messages have lifted up many a heart with their inspired wording, and must serve as illustrations from this section of Holy Writ.

These are but a few examples. Study Biblical texts used in song form, not only from the Psalms but from other portions of the Book. They are found in most unexpected places, beginning with Genesis 28, 19-22,

“O God of Bethel, by whose hand  
Thy people still are fed,”

to Revelations 15, 3,

“Awake, and sing the song  
Of Moses and the Lamb,  
Wake every heart and every tongue,  
To praise the Saviour’s name.”

## CHAPTER TWO

# Early Church Music Up to the Reformation



*"Nothing in the past is dead to the one who wishes to know how the present came to be what it is."*

How appropriate this quotation at this point. No record remains of the music of the Jewish Temple, as there was no way of recording it. The earliest Christian music was based on the modes of pagan Greece, not on that of the Temple.

Music found its expression by being orally transmitted from one generation to another. In order to spread this language of music to distant corners of the earth, it was found necessary to develop a music language, with characters or signs designed to represent sounds. These were called "Neumes" (pronounced "Nooms") and gave place in time to our notation, an evolution that has been well covered in various histories.\* As to the wonderful old parchment books illuminated by the industrious and faithful monks of the mediaeval ages, one has only to study these documents so prized by museums to realize the rich value of this treasure-trove bearing upon this subject of church music. The progress of the art through several centuries followed the efforts of the early poets and troubadours who expressed their personal faith and doctrines as they sang from house to house. Music thus traveled ever more widely through the land. Names that should be deeply studied, belonging as they do to this early period, are Gregory the Great, Ambrose, and other composers of great historical moment. Some of the countries contributing to the cause of church music of these early days were Syria, Egypt and Libya. These all deserve more than passing comment. The various "Movements," known under such titles as Arian, Albigenian and Waldensian, are fascinating thoroughfares of music history.

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\*Fundamentals of Music, Gehrkens.



John Huss introduced vernacular hymnody and the Peoples Hymn Book with the tunes. Martin Luther followed with the German hymn and may be said to have invented the modern hymn-tune. Then Calvin, at Geneva, introduced the metrical psalmody as opposed to uninspired hymns and employed Bourgeois and others to set these to music. Bourgeois, by the way, wrote the music of our well-known long-metre Doxology.

The Waldensians as a sect did much to further the church music of their day and time. Of the Moravians, a whole chapter might well be devoted to their ministry of music. They cherish the traditions, and each recurring Easter brings to mind not only the supreme reality of the risen Lord, but serves to acquaint the new generation in turn with the noble music of that faith. In Bethlehem, Pennsylvania, and in Winston-Salem, North Carolina, are observed services of rare import.\* The Moravians exercised "A profound influence over John Wesley." I have omitted more names and movements than I have cited. The many gifted composers of the early ages of the church who are chronicled in every historical work must not be overlooked. But there are also countless unknown composers who have contributed to the heritage of today, those who for the very love of the art have been leaders of their time. To them, as well as to those who have been shining lights, we owe a profound debt of gratitude.

With this singing movement of the people, came on apace the growth of instrumental music and the place of the organ in the worship of the church. A whole text-book is needed for this subject. When Pan fashioned his reeds in a sequence of lengths that would produce a series of related pitches, the organ, as an instrument, was born. In the early days of its evolution its erstwhile clumsy and crude mechanism was so cumbersome that those who manipulated the keys were called "Organ Beaters," because so great strength was required to depress the keys. Such instruments bear no resemblance whatever to the noble creations of today whose electric-pneumatic power is so perfectly distributed that the action is hung as lightly as in a piano. It was Schumann who said over fifty years ago, "If you pass a church and hear the organ playing, go in and listen. If it hap-

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\*"Easter at Winston-Salem," by Mrs. Adams, gives an account of this annual event; Salem College, Winston-Salem, North Carolina.

pens that you have to occupy the organist's seat yourself, try your little fingers, and be amazed before this omnipotence of music." Omnipotence of music! Does this not characterize the magnificent instrument of today called the organ, when in the hands of a master?

Goudimel, Huss and others are names that bulk large in music history. Since Bible times what a procession of men there are, who were significant not only in their day and time but whose influence has shaped Hymnody! Bohemia suggests at once Huss, who established a school for singers and who compiled the first Protestant hymn book. Also, the reformer, Wycliffe, should be mentioned. But back of these were Dufay, Okeghem, Josquin des Pres, Orlando Lassus and many other church musical dignitaries whose contributions to the contrapuntal literature of their day was of the highest value though expressed in the severest form. A good definition comes to mind for the word known as polyphony. It reads: "The combination in harmonic progression of two or more independent parts; the independent treatment of the parts; counterpoint, in its widest sense." This mediaeval approach to the art, founded upon the Gregorian system of scales, was in time to give way to general musical tendencies brought into church history by leaders of the Reformation who coveted for the people the right to participate in song. But gradually indeed came about these changes. Harmony and Form claimed a place with the time-honored counterpoint as "Structural determinants of the art."

If then, for lack of space, one is to consider but a few outstanding names, one might well start with that son of Italy, Palestrina, who was born in 1525. His real name was Giovanni Pierluigi, but he was named after the town of his birthplace. So profound was his knowledge, so skillful his command of the writing of ecclesiastical forms, he has well deserved the honor always accorded him as a master of church music. The traveler in Italy, who hears the porter call out the station Palestrina, some twenty-four miles out of Rome, might well give a moment's pause to consider this apostle of music who died in 1594, and whose remains were honored with a burial in the largest church in the world, St. Peter's, in Rome. He was called "Prince of Music," even in his own day. A crying necessity of his age was a reformation of the church music then in vogue. So mixed had it become with secular strains, so dragged in the dust was it by worldly associations, it had lost all semblance of spirituality

and true church usage. To ennoble and purify the service, to make the text used in music more reverent, this was the high mission entrusted to this Italian composer. The Council of Trent convened during the years 1545 to 1563, and the true office of sacred music was one of the paramount subjects under consideration. To Palestrina was delegated the overwhelming commission of writing suitable music for the church. Not the least daunted he took a year and four months to complete three Masses to be presented before the Commission. These were written in six voices and in the tonalities of the Gregorian Chant so generally used in his day.

Valuable as is research work from an historical standpoint, it is more valuable to study or hear Palestrina's music, which is still being given by choruses who can cope with its difficulties. It is this music, by Palestrina, that travelers go to Rome to hear, especially during the Holy Week services. For more than three hundred years, one generation after another has made this pilgrimage to listen to this old, yet ever new, literature. As one writer puts it:

"Palestrina, by his serene genius and sympathy, exalted polyphony to as lofty and secure an eminence as the allied arts of painting and architecture had been raised to by Raphael and Michael Angelo. And as Raphael and Michael Angelo represent a development of Christian painting which has never been equaled since, so in the school of Palestrina is found the highest type of Christian music—a mingling of classic repose and formal dignity with that Gothic aspiration expressed elsewhere in mediaeval architecture."

Can you not see, in imagination, the immortal figures that cross the stage of action during this time that Palestrina lived? Can you visualize this Renaissance, this revival of letters and arts of the 15th and 16th centuries? There are outstanding names to conjure with! You may recall them, but perhaps have not associated this leader of music, Palestrina, in this goodly company. Michael Angelo, at eighteen, had so perfected himself in sculpture that at eighty he regretted that he had not given his whole life to this phase of his art. And this same power he carried into the realm of painting. His versatility was astounding. In one of his sonnets he says:

Painting and sculpture now can lull to rest  
My soul, that turns to His great love on high,  
Whose arms to clasp us on the Cross were spread.

John Addington Symonds sensed the greatness of this artist when he wrote:

Wherever one meets Michael Angelo, he commands serious attention. As soon as he speaks, one feels that all else must be still.



This Angelo, with his contemporaries Titian and Holbein, were leaving their impress upon the art world in the painting realm. Luther and Erasmus and John Calvin were instituting needed reforms in religious usage, the philosophers Montaigne, Spencer and Bacon were voicing their views, Ben Jonson and Shakespeare were shaping English literature—Shakespeare, who today is a vital force in the life of every student of the English language! It was an age of wonderful artistic and spiritual growth, and like the preceding ages calls for deep study and appreciation to uncover a tithe of the riches unfolding in all departments of human endeavor.

But interesting as is the usual data concerning the period in which a composer lived, we are more concerned with this influence of Palestrina on the composers who follow after him. It therefore happened that writers who succeeded him became the inheritors of his high standards for the art, and that composers even as late as Wagner and Debussy have exemplified some of his harmonic color of what has been termed "a timeless and spaceless picture, a spiritual revelation." Even Bach, the great emancipator, harked back to the Palestrinian methods. To be sure Bach had his own idiom (which in music is comparable in scope to that of Shakespeare's vocabulary) but as one writer has said, "If Bach's works could be transposed into the old modes, they would probably sound very Palestrinian." Other composers of the classic school, notably Handel, also show this influence. To sum up the outstanding characteristics of this creator of the olden days we read: "The style of music fostered by Palestrina is termed polyphonic, in which two or more melodies are sung simultaneously yet form perfect harmonies pleasing to the ear. Polyphonic form, complex and simple, was the style of music of all his compositions. His great as well as his simple works will ever be monuments to his skill as a composer."

Read again the quotation at the beginning of this chapter two, and supply for yourselves all the missing links of historical information in order that your record may be more complete than so limited a work as this affords.

### CHAPTER THREE

## The Far-Reaching Influence of the Reformation on Sacred Music



*"All sound thinking for things to come must spring from deep-rooted respect for what has lasted and served well through past generations."*

BEFORE passing on to the Reformation period, our attention should be directed to a style of writing that has come down to our day and time called

#### ANTIPHONAL

In Psalm 24, 7-10, we find a remarkable example of this kind. First, comes the commanding verse, "Lift up your heads, O ye gates; and be ye lift up; ye everlasting doors; and the King of glory shall come in." Then the question, "Who is this King of glory?" with its answer, you know it of old. Again the interrogation, followed by the answer. David may not have used the term "Antiphonal," but he gave us an enduring example of this form, a form that composers have made extensive use of.

In the days of Psalm-singing, a manner of singing called "Responsorial" was instituted. A Psalm was sung by a solo voice, the congregation answering with a refrain. Along with this form came a rival way or system, in which two choirs alternated with each other, answering back and forth from opposite sides of the Temple. Antiphons have been in use not only in Bible times, as has been noted, but came into a special place of their own in the 4th century. They have a peculiar charm to the listener. Though intimate in expression they lend themselves beautifully to large cathedral or auditorium spaces. Our hymn-tune "Stephanos" is a fine illustration. This touching classic, "Art thou weary, art thou languid, art thou sore distressed?" with its reassuring answering phrase, "Come to Me," saith One, and coming, "Be at rest," was written by Dr. John Mason Neale, and while often called a translation by a Greek monk, St. Stephen, its author, Dr. Neale, has stated that it was an original hymn which he tried to write in the manner of Greek hymnody.

It has been sung all over Christendom and is perhaps the most familiar antiphonal hymn in general use.

From this word Antiphon has come its shortened title, Anthem, which, however, has so enlarged its boundaries that its early significance is wholly lost.

A name that looms large in the history of hymnody is that of Martin Luther, who was born at Eisleben, Germany, in 1483. But we must not for a moment forget how the way was prepared for this reformer by those illustrious men who had gone before him. To instance but a few: Savonarola in Italy, Huss and Jerome in Bohemia, Erasmus in Holland, Wycliffe in England. Historians are not agreed as to the eminence of Luther, but all unite in giving him his due in the matter of bringing music into the lives of the people. Just to trace briefly his early environment. The day after he was born, after the custom of that time, he was baptized, and as this happened to be on St. Martin's Day, he was given that name, Martin. As a little lad he had the gift of melody in his heart, so it was natural that he should covet for the church the influence of sacred music. As a boy he sang from house to house in Mansfeld to gain a living and fit himself for the schools in that town as well as later in Magdeburg and Eisenach. His devotional character, together with his music, gained him a friend who helped him through college. After a university experience he entered the Augustinian Monastery. Though he lived as did the other monks he found no peace. A kind and enlightened friend told him to read the Bible. A change in his religious convictions resulted in his leaving the Order and later establishing his own home. In after years he told his children how to read the Bible in a thorough-going way as follows:

"First, read one book carefully; then study chapter by chapter and verse by verse; and, lastly, word by word. 'For,' he said, 'it is like a person shaking a fruit tree—first shaking the tree and gathering up the fruit which falls to the ground, then shaking each branch, afterwards each twig, and last of all looking carefully under each leaf to see that no fruit remains. In this way, and in no other, shall we also find the hidden treasures that are in the Bible.'"

Not only did he translate and adapt the better class of the Latin hymns of his day and time but he added to their store by his own



poetical gift in that realm. In 1524 the first hymn book by Luther was published. It is an historical fact that "in the city of Hanover we read that the Reformation was first introduced there not by preachers nor by religious tracts but by the hymns of Luther which the people sang with delight." Among the many aphorisms from his pen are these (referring to music): "It is a beautiful and lovely gift of God. . . . Music cometh near to theology. . . . It giveth peace and a joyful mind."

When we speak of Luther the form of music known as the Chorale springs instantly to mind. Although history furnishes ample evidence that German Chorales were sung before Luther's alterations of the liturgical service took place, to him must be given the everlasting credit of establishing congregational singing. For this purpose, both metrical versions of the Psalms and hymns were used. These could be sung by the people. He invented these hymn-melodies on the flute and they were then harmonized and fitted into the order of religious worship, thus gradually supplanting a music service of inordinate length and often of a gloomy and depressing character, with inspiring hymns that the people could learn and love. He took advantage of the great old Chorale history that had preceded him and laid those Chorales, too, under contribution. But he is credited with thirty-six original hymns. No longer was the singing vested in the clergy or choir boys, but once and for all it belonged to the people, the whole congregation now joining in the lyrics of David and voicing the exulting praises of a Saviour who redeems from darkness into light.

This effect of the Lutheran movement, this delightful experience of the people participating in the singing, was the beginning of great things for music. It meant a departure from the old Gregorian Modes, the adoption of the diatonic and chromatic scales in composition, the taking of the "air" from the tenor and giving it to the soprano, the employment of lay singers, the use of soloists in the church service, and of the use of the organ, both as accompaniment and as a solo instrument, and finally the introduction of music in the day schools. All this wide reach led to the ultimate creation of the greatest of all forms of church writing, the Protestant Cantata and Oratorio.

To revert again to Luther. Naturally his adversaries were disgruntled. One said, "Luther has destroyed more souls by his hymns

than by his writings and speeches." A French historian, two centuries after Luther, said, "Of a truth, Luther, in causing simple, easy appealing melodies to be adopted, learned in the schools and sung with the organ, powerfully developed in Germany a feeling for music."

Luther's family life was most fortunate. He had married a nun in 1525. We are told that in later years he would gather his children and friends about him and together they would make music, his own fine deep voice as well as his flute, or the lute (the latter which he played uncommonly well) all in turn helping to swell the song. His time-honored Chorale, "A mighty fortress is our God," is as vital today as when it was penned centuries ago. Heine calls this "The Marseillaise of the Reformation." Not only has it been sung in countless churches, but composers have incorporated its unforgettable strength in various compositions all the way from Hans Leo Hassler, and the great Johann Sebastian Bach, to Max Reger, the ultra-modern. Meyerbeer introduced it in the Grand Opera "Les Huguenots," Raff and Liszt in Overtures, Reinecke in a piano duo and Mendelssohn in his "Reformation Symphony."

A fragment from his pen, written for little Johnny Luther, has been sung by countless children the world over at Christmas time. You all know and love it:

Away in a manger,  
No crib for His bed,  
The little Lord Jesus  
Laid down His sweet head.

Can you complete it?

Luther died at Eisleben 1546. He was buried in the Schloss-Kirche at Wittenburg. And the great Chorale, "Ein Feste Burg" ("A mighty fortress") was sung over his grave.

In 1917 the Lutheran Society marked the Quadricentennial of the Protestant Reformation by causing to be reprinted an essay, "The Influence of the Reformation on Music," by Dr. Clarence Dickinson. More than four hundred years have passed since Martin Luther's time. It was therefore most fitting that special services were held in commemoration. A church Cantata, "The City of God," was written by H. Alexander Matthews, in which the composer introduced three historic Reformation hymns. Naturally, the Chorale, "A mighty fortress," was woven into the introduction and again in the finale, the whole audience joining with the chorus in the closing paean of praise.

## CHAPTER FOUR

# Metrical Psalmody



*"It is because today learns wisdom from yesterday that  
it can teach wisdom to tomorrow."*

THE origin and introduction of the accepted version of the Psalms which is used by the Associate Reformed Presbyterian Churches of this country brings to light an English name, Francis Rous, a lay member of Parliament, appointed to sit in the Assembly of Divines, and "one of the enlightened few who at that time were in favor of a free toleration of all religions." The preparation of this version was not, however, the work of a day nor of one man, but required years of patient study on the part of some of the best men and minds of the Church of God. Lest it be thought that this version has but a limited use, let one be reminded that the Established Church of Scotland, all the Secession Churches (of which the United Secession is a large and influential body) and the American Churches known as Covenanters, as well as all the Presbyterian denominations in Ireland, employ this time-honored collection. "For more than two centuries its lines dwelt on the lips and gladdened the hearts of thousands of God's children. These Psalms have, in the course of time, been revised, altered and amended, in a degree at least, by competent committees appointed by authorities of the Church, "in order that they might be smoother—or more lyrical—therefore more singable, without losing the rugged characteristics of the original."

The contention that Psalmody was inspired, in comparison to hymns that were *uninspired*, in the minds of the controversialists of this olden time cannot be disposed of here. It has been a long and bitter fight. The whole history of this issue is well set forth in a little booklet called "The Ordinance of Praise," by J. Claybaugh, D. D., Pittsburgh, United Presbyterian Board of Publication, 1864, a most illuminating discussion of the pros (Psalms) and cons (Hymns) of the question, with scant courtesy to the cons, as the latter did not



make much headway in those days, so wedded to the original Psalm-singing were the people.

Psalmody, or metrical versions of the Psalms, can be traced to Calvin in Geneva, who used versions made by Clement Marot, a then distinguished poet. His versifications in manuscript form were known as early as 1537. Follow this influence through the names of Beza, Coverdale, Buchanan, Sternhold, and Hopkins. Study the history of Scotch Psalmody and the origin of the widely known and used Rous' Version (published in 1643). This work, which had occupied him for years, was even then submitted to the Scotch race for revisions. Finally, after seven more years, the amended version was published in 1650. Surely this book has "The sanction of usage!" It was for a long, long time considered the best metrical setting ever published, even though it lacked poetic grace of expression and was largely cast in common metre. The revered name of Rous had led to Rous' version of the Psalms being considered almost a classic. But it meant more than courage on the part of the ministers of the United Presbyterian Church to suggest any changes, metrical or otherwise. A dear friend of mine, Mrs. Helen Ekin Starrett, tells in an article called "The Earlier Revisions of the Psalter" how in 1849 her own father, a minister of that denomination, used to paraphrase or versify the Psalms so "as to render their meaning clearer and their literary and poetic form more beautiful than the version of Rous," then so commonly used. In time certain other changes and corrections were adopted, a committee having been appointed to undertake this herculean task. The story is much too long to recount here, but interesting data is to be found in old histories and essays concerning it.

The work of Isaac Watts, 1674 to 1748, ushered in a new era in the English Churches. In him we find a dominating personality "clear of vision, fertile of resource." As a youth Watts began to hew new paths in Hymnody, not only by his own creative impulse, most significant in his day and time, but with a postulate quite his own. Although the transition he effected was a gradual one, still it was a case of "the old order changeth." In my possession is a valuable little book, printed over one hundred years ago, called "Psalms carefully suited to the Church Worship of America, being an improvement on the old Versions of the Psalms of David." It must indeed have required some courage to bring in that word "improvement"!

It is admitted now that this one writer, Watts, has done more for the Church in this line of Christian usefulness than any other. He gave a new impulse to the service of God's praise and worthily bears the name of the "Father of English Hymnody." His "Hymns in Three Books," issued in 1707, were grouped under the following heads:

- I—COLLECTED FROM THE SCRIPTURES
- II—COMPOSED ON DIVINE SUBJECTS
- III—PREPARED FOR THE LORD'S SUPPER

At that time no hymns had been sung in England since the Reformation, so wedded were the people to the Psalms. Watts "set up a new standard of Church Song, having these criteria:

"FIRST, it should be *evangelical*; not in the sense that New Testament songs be allowed to supplement Old Testament Psalms, but so that the whole body of Church Song be brought within the light of the Gospel.

"SECOND, it should be *freely composed*, as against the Reformation standard of strict adherence to the letter of Scripture, or the later paraphrasing of Scripture.

"THIRD, it should express the thought and feeling of the singer, and not merely recall the circumstances or record the sentiment of David or Asaph or another." From this postulate has come our modern "system" of Hymnody today.

The gradual merging of the old order into the new makes fascinating reading. Watts' sympathetic approach to the needs of the people, and his reverence for the old manners and customs of the day, made him peculiarly fitted for this task. In time, other hymn writers with messages of their own were constantly used. A winnowing process has eliminated much that was "prosaic and mechanical," in order to help preserve only those hymns of enduring worth.

While Watts' place in the history of Hymnody is unquestioned, in order to obtain a true perspective, one must recognize the fine influences of those before his day whose poetical material was his literary legacy. The Latinist, Ambrose (called the fountain-head of all metrical Congregational Song), and Sternhold, "the English sponsor of the movement to provide the people with vernacular songs," are two important names. Before Watts' day imperishable hymns had been written, and history recounts many illustrious names. A chronological record of these would be of absorbing interest to

the real student. To instance but two or three examples of that period, no finer verses are extant than Bishop Ken's "Morning Hymn" and "Evening Hymn," and that immortal Christmas song of the ages, "While Shepherds Watched"! However, we must accord Watts this meed of praise. He apprehended the spiritual needs of the people of his time and met them upon a common ground, voicing their thoughts and aspirations in what has been well termed a "System of Praise" and "the hymns thus became primarily an expression of Christian experience."

A life touching the whole field of music was contemporary with Watts. That name is revered by every thinking music student. Johann Sebastian Bach, born in 1685, cannot be lightly passed by at this point. There is need for a fuller understanding of his immense contribution to Church Music. He has been characterized "as the granite foundation and mountainous landmark in all true musical education. He has his own distance, magnitude and atmosphere." The Passion Music according to St. Matthew, the Passion according to St. John, and the Passion according to St. Luke, those two hundred and ninety-five Cantatas, some of which are lost, the great Chorale-Preludes and Fugues for the organ, and the stupendous Mass in B minor, ring out their inspiring strains here and there in lands where are found choral bodies, or organists equipped to interpret their enduring messages. Let the Bach enthusiast begin to delve into the riches left by this heroic figure and he will marvel anew, not only at the amazing fertility of this composer, but the musical inspiration carried into the pages. Here was a man with a vast musical conception. His works have gathered vitality with the years, and are more and more highly prized by each succeeding generation. To really comprehend Bach's place as a composer, one should browse in the Music Division of the Congressional Library in Washington, D. C., and read and reread the volumes wholly devoted to his contribution to art. He is called "the musicians' musician." But he belongs to all alike who will study his pages.

Not only Bach, but other writers of the pre-classical and the classical periods should be here cited. These names can be easily found by any one library-minded, and music histories supply one with the record of their lives. Among these is found a predecessor of Bach, who lived a full century before the Cantor of Leipzig, Heinrich



Schuetz, who had made invaluable contributions to Protestant vocal music. Its worth cannot be estimated. He created pieces for three and four choirs with the orchestra of his period, besides many Cantatas and other forms of sacred music. Some of these masterpieces are being revived.

## CHAPTER FIVE

# Old-Time Hymn-Singing in America



*The great Eventful Present hides the past; but through the din  
Of its loud life hints and echoes from the life behind steal in:  
And the love of home and fireside, and legendary rhyme,  
Make the task of duty lighter which the true man owes his time.*

—WHITTIER.

I HAVE referred to my old friend, Mrs. Helen Ekin Starrett. She was a true poet, as any one fortunate enough to own a copy of her volume of verses, "Crocus and Wintergreen," can testify. In this book she collaborated with her equally gifted sister, Mrs. Frances Ekin Allison, who has set down her own recollections, as a child, of the church service of their father's time. This father, Rev. John Ekin, D. D., pastor in Pittsburgh of the Second United Presbyterian Church (succeeding Rev. Dr. McLaren), was a man with a deep appreciation of the beautiful, and who coveted for the service of the church everything fitting. The memories of one of those services are contained in these verses by Mrs. Allison, and are a true reflection of not only her impressions as a child, but of the order of church service of that day.

### MY FATHER'S CHURCH

FRANCES EKin ALLISON

The Psalms of David! Do they sing them yet  
In the old church that crowns the wood-crowned hill,  
Within whose ancient pulpit, high uplifted,  
I seem to see my youthful father still?

Memory repeats again the grand old music  
Of many voices, deep-toned as the sea,  
Rising and falling, while in rhythmic pauses  
The lined-out Psalm comes clearly back to me.

A little child, I see myself, awe-stricken,  
Watching the people streaming down the aisle,  
Whose lengthened vista seemed to me unending,  
And the grand psalm-tune rose and fell the while.

Watching the elders by the pulpit, dropping  
A leaden token in each outstretched hand,  
To be tomorrow solemnly uptaken—  
An ancient custom from a far-off land.

He who remembers yet that dim old token,  
Whose use ran back where martyr's blood was shed,  
Feels in him thrill the blood of Covenanters,  
Their ancient courage and their ancient dread.

Thus was the preparation service ended,  
Whose crowning glory was the fair, sweet crowd  
Of little children by their parents carried,  
And there to God in sacred covenant vowed.

I see again upon a Sabbath morning  
The long communion table draped in white,  
While the communicants, a vast procession,  
Sang as they walked—a grand and solemn sight.

A grey-haired minister the table barring—  
For those shut out my soul was filled with dread!  
With awe I watched my own dear father taking  
The sacred wine-cup and the broken bread;

The prayer, the Psalms, the deep-toned exhortations,  
The reverend elders in a solemn line  
Walking beside the table and supplying  
The broken bread, the empty cups with wine;

The table served, then all the people rising;  
Singing each one returns unto his seat;  
While yet another company advancing  
The tables fill, the sacred rites repeat.

This was the day a thought of daring thrilled me:  
When the last Psalm swelled on the evening air,  
The pew door opened, down the broad aisle speeding  
I climbed with haste the lofty pulpit stair.

The great unknown it was that I was daring;  
But yet I thought to gain my father's knee.  
The top step reached: Oh, horror and undoing!  
I beat upon a door too high for me!

Tempest of tears and sobs my bosom swelling,  
I was afraid, and all my world grew dim;  
My young dear father, while he still was praying,  
Opened the door and drew me in to him.

Safe, safe, beside him with a heart exulting,  
The peace of Heaven filled my childish breast;  
Holding his hand, concealed from all beholders,  
I clasped his knees, with all my soul at rest.

Dear Father, if I climb at last to Heaven  
And beat upon a door too high for me,  
Will it not be Thy hand which gently opens  
That door, and clasps the child so dear to Thee?

The reference to the "token" takes one back to the Huguenot days when those persecuted people had to devise means of identification,



and so, in order to partake of the Sacrament, they were given, a day in advance of the Lord's Supper, a leaden token.

Those arresting words of the first line of this rare poem: "The Psalms of David! Do they sing them yet?" They do sing them yet. And so do we. Not, perhaps, as our good Scotch friends would have us, but even with the revisions, alterations and inevitable changes, we still have the heritage and make continual use of Psalm-singing, sometimes, alas, without even being aware of it! Let me cite a few wholly familiar examples to every Christian congregation in the land.

LANESBOROUGH

Psalm 5, 3. "Lord, in the morning Thou shalt hear  
My voice ascending high."

UXBRIDGE

Psalm 19. "The heavens declare Thy glory, Lord;  
In every star Thy goodness shines."

SPOHR

Psalm 42, 1-6. "As pants the hart for cooling streams."

WARD

Psalm 46. "God is the refuge of His saints  
When storms of deep distress invade."

AUSTRIA

Psalm 87, 3. "Glorious things of Thee are spoken,  
Zion, city of our God."

ST. ANNE

Psalm 90. "Our God, our help in ages past,  
Our hope for years to come."

ANTIOCH

Psalm 98, 4. "Joy to the world, the Lord is come,  
Let earth receive her King."

OLD HUNDREDTH

Psalm 100. "Before Jehovah's awful throne,  
Ye nations bow with sacred joy;"

MEAR

Psalm 122. "How did my heart rejoice to hear  
My friends devoutly say,"

Here is an illustration of the old notation of our grandfather's day:

# MARTYN. 7. DOUBLE. S. B. MARSH.

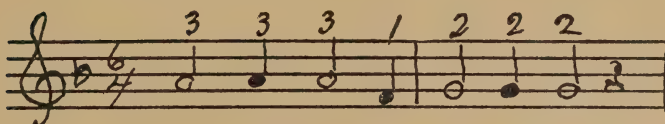
4G	D .5 5 .5 3   .5 5 .5 R    .5 5 .5 6   .5- .4-			
23s				
4G	C .1 1 .1 1     .1 1 .3 2   .1-			
23s	<div style="display: flex; justify-content: space-between;"> <span>Ma - ry to the Sa - viour's tomb</span> <span>Hasted at the ear - ly</span> </div> <div style="display: flex; justify-content: space-between;"> <span>Spice she brought, and sweet perfume,</span> <span>But the Lord she loved had</span> </div>			
4G	A .3 3 .3 1   .2 2 .2 R    .3 3 .5 4   .3- .2-			
23s				
4G	B .1 1 .1 1     .1 1 .1			
23s	<div style="display: flex; justify-content: space-between;"> <span>Trembling, while a</span> <span>crys - tal flood</span> <span>Is - sued from her weep - ing</span> </div>			
4G	REP.		REP. 3s 1s & 2s.	
23s	D .3- .3 R    : R-   : R-   : R-			
4G	REP.		REP. 3s 1s & 2s.	
23s	C .1- .1 R    .1 1 .1 1   .1- .1-   .1- .1 R			
4G	REP.		REP. 3s 1s & 2s.	
23s	<div style="display: flex; justify-content: space-between;"> <span>dawn; } gone; }</span> <span>For a - while she Filled with sor - row</span> <span>linger - ing stood, and sur - prise,</span> </div>			
4G	REP.		REP. 5s 1s & 2s.	
23s	A .1- .1 R    .5 5 .5 5   .6- .6-   .5- .5 R			
4G	REP.		REP. 5s 1s & 2s.	
23s	B .1- .1 R    .1 1 .1 1     .1- .1 R			
4G	REP.		REP. 5s 1s & 2s.	
23s	<div style="display: flex; justify-content: space-between;"> <span>eyes.</span> <span>.4- .4-</span> </div>			

2 But her sorrows quickly fled,  
 When she heard his welcome voice:  
 Christ had risen from the dead,  
 Now he bids her heart rejoice.  
 What a change his word can make.  
 Turning darkness into day!  
 Ye who weep for Jesus' sake,  
 He will wipe your tears away.

As will be seen, numbers were used in place of notes. But as these numbers represented musical pitches, singers had no difficulty in deciphering the composer's meaning. For instance:

.3 3 .3 1 | .2 2 .2

means



set to the familiar words of Wesley, "Jesus, lover of my soul." The melody is the second line from the bottom. The hymn is the time-honored "Martyn."

### MUSIC IN AMERICA

When one reflects upon the meagre beginnings of music in our own land, and upon the fact that not many years after the Puritan emigration not more than four or five tunes\* were available for actual use by the congregation, one marvels at the riches of today. Psalmody took its first root in the soil of New England. The natural distrust of music as an agency for spiritual uplift would all but have abolished the art had it not been for the biblical sanction of the singing Hebrew people of old employing this means of worship in their Temple Services. Naturally, as we have seen, the Psalms were exclusively used at first, but in time hymns were sparingly admitted. Pioneers in this field of endeavor who did yeoman service were Billings, Holden, Law, Kimball, and Read. Later, Webb, Root, and Hastings made valuable contributions. These and many others should be given extended recognition.

There was no "embarrassment of riches" in those days. My grandfather "pricked the notes," as it was called, using a quill pen to make his own book! One can imagine how precious such a possession became, because of the care used in copying these well-loved hymns. Young people of today are not so tenderly minded, if one is to judge of their appreciation and care of the wealth of books placed continually in their hands. It is also a question if they value the opportunities spread so lavishly before them. Happily, some do!

\*These were probably Windsor, Hackney, Martyrs, York and Old Hundred.





The singing schools of the early days did much to foster the love of music. In time choral societies came into existence largely because of Teachers' Institutes. One of the oldest, if not *the* oldest, choral organization in this country is that in Stoughton, Massachusetts. It was founded in 1790. The Handel and Haydn Society of Boston has an honorable history. One likes to think with satisfaction of a commission it gave to Beethoven to write a choral work for its use. Carl Zerrahn conducted this splendid chorus for many years. This and other choral bodies have made significant records, though we have not yet become a singing nation.

Elsewhere in this little volume, the "lining out" custom has been referred to. Because of the scarcity of books, it seemed the best way to learn a hymn-tune, and so this manner of singing gained quite a vogue. A bit of authentic history worth reading in this connection is found in a book called "The Man from Glengarry." The story first appeared in *The Outlook*, in serial form, in 1901, and vividly describes one of these early church services.

Music printing in this country deserves an especial chapter. The first Psalm-book employed by the Puritans was issued in 1640. Eventually such progress had been made in the art of singing by note "all were amazed and still more astonished that all could finish a tune together." In 1721 the first book of music, with bars to divide the notes, was published. From then on, through the pioneer work of William Billings, the first American to publish his original compositions, followed by Thomas Hastings and Lowell Mason, the musical culture in this country was greatly advanced.

To one who has lived through the changes for the better, of Hymnody, there still remains a respect for the olden time and for the striking qualities of the old hymns that were powerful, in spite of what seems to us great faults in some of them.

Other countries were laid under contribution for both texts and music. It is unthinkable what we would have missed without the lyrics of Dr. Horatius Bonar, for instance, who was born in Edinburgh in 1808. Few "poets of the sanctuary" have done more than Dr. Bonar in enriching our hymnal treasury with gems of power and truth—veritable heirlooms. Truly, "a cloud of witnesses" are about us, as history unfolds. To do any phase of this vast subject

justice, let alone chronicle the hosts of those worthy to be mentioned in this evolution of hymnody, requires volumes.

Reverting again to the name of Lowell Mason. He is the link between the olden days of singing schools and musical conventions and our wonderful today with its rare opportunities. Well does he deserve the title, "The Father of Church Music in America." He was born in Medfield, Massachusetts, in 1792, and died in Orange, New Jersey, in 1872. A long and useful life was his. His keen interest in all that pertained to music in the schools and in the church has left its impress forever on American hymn traditions. His contributions form some of the best-loved of the old hymn-tunes. For instance, the following twenty, either composed outright or arranged by him, are everywhere known and sung:

*Zerah*—I sing th' almighty pow'r of God.

*Sabbath*—Safely through another week.

*Mendebras*—O day of rest and gladness.

*Antioch*—Joy to the world.

*Naomi*—Father, whate'er of earthly bliss.

*Hamburg*—When I survey the wondrous cross.

*Uxbridge*—The heavens declare Thy glory, Lord.

*Wesley*—Hail to the brightness of Zion's glad morning.

*Laban*—My soul, be on thy guard.

*Missionary Hymn*—From Greenland's icy mountains.

*Bethany*—Nearer, my God, to Thee.

*Rockingham, New*—My dear Redeemer, and my Lord.

*Boylston*—Blest be the tie that binds.

*Ariel*—Oh, could I speak the matchless worth.

*Hebron*—Jesus, where'er Thy people meet.

*Ernan*—Go, labor on.

*Olivet*—My faith looks up to Thee.

*Dennis*—How gentle God's commands.

*Harwell*—Hark, ten thousand harps and voices.

*Ward*—God is the refuge of His saints.

An indefatigable worker, he found time to compile fifty musical collections and instruction books, in addition to much creative work. He introduced the proper distribution of part-singing. The "air" had been taken by the men. He delegated it to the women. Continuing



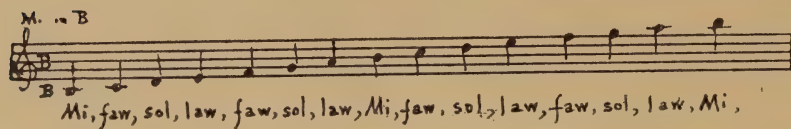
for a moment the allusions to those days of the past, I have had the privilege of talking with two old gentlemen of the old school whose vivid recollections of those early singing lessons are of great interest to those of this generation. Mr. A. W. Taylor wrote to me of the New England Singing School of more than one hundred years ago as follows: "A leader was chosen from outside the ranks. No instrument being available, he would sound his tuning fork and by dint of repeated efforts the syllables of the scale would be eventually mastered. Accidentals were vaguely explained as follows: 'A sharp before a note raises the tone *slightly*, or a flat lowers the same a *very little*.' Such a matter as a chromatic scale was never advanced."

From my own dear father I have learned many facts, for his impressions went back to very early childhood, when as a boy of five he sat in the pew of the old church at Belchertown, Massachusetts. There were no organs in use in those days, but the musical portion of the service was usually led by the bass viol, the double bass, and sometimes a flute. The players on these instruments sat up in the gallery back of the pulpit. The person chosen to carry the "air" (our word soprano being of a later origin) was an important individual, whose word was law, whose authority no one attempted to usurp. The best talent of the community contributed to the success of this service and music was a highly spiritual element of worship. My grandfather always sang in that choir. He had a fine thread of a voice of beautiful quality and sang the melody or "air" in preference to the tenor or bass.

In addition to the regular church hymns, mainly from Watts, the choir always sang what was called a "set piece," the word anthem being then unknown. And right bravely did they carry it through, with its good strict flavor of counterpoint and fugue, many of the pieces being written in this style. Take, for instance, some of the hymns of that period. Are you familiar with that old-time hymn of sterling worth, "Geneva," which begins "When all Thy mercies, O my God, my rising soul surveys," with its brief fugal entrances? One feels the stability of its construction. It is indeed a fine example of hymnody. And another, "Windham," with its minor cadences, but solid as granite as it thunders forth.

The singing school at Belchertown was held one evening each week during the winter season at Pond Hill School house, beginning in

November after the harvests were gathered. This was esteemed the highest privilege and made a deep impression on the people of the time, as advantages of this order were highly appreciated. The art of learning to sing was attended with some difficulties, for, surprising as it may seem to us, these were the syllables of the scale:



The repetition of faw, sol, law, faw, sol law, *twice* within the octave, yet for different pitches, made the scale uncommonly difficult to master. But even so inconsistent a method as this was conquered by those fearless students who sometimes needed a whole winter to unravel the tangle of tonalities. I have asked different authorities regarding this peculiar scale, but no one, not even Dr. George F. Root, had ever heard of it! What was my joy in later years to find two old music books containing the identical order of syllables. "Musical Monitor," by Ephraim Reed, was the name of the book. It was printed in Ithaca, New York, in 1820. An edition issued two years later, 1822, was my second "find."

When still a child my father moved with his parents to Niagara Falls, New York. He joined the choir when twelve years old. The only instrument used in leading the singing in the church was a flute. Two evenings a week were devoted to the study of church music. The Psalms and Watts' hymns were still sung, the "buckwheat notes," as the old notation was called, being commonly found at that time. Some of the leading tunes that were favorites were "Lanesborough," "Mear," "Rock of Ages," and the "Doxology." These tunes got into one's very bones. As an example of their power, the following story is related: There was a criminal trial in the Supreme Court of Niagara County, held in the neighboring town of Lockport. The counsel had made such a masterly plea for the case, the audience were completely swayed by his oratory. The opposing counsel, realizing the spell the people were under, and knowing that the atmosphere must in some way be cleared, in order that normal conditions

might again prevail, said abruptly,\* "Sing 'Mear'." With a hearty response, the singing voices of the people assembled gave out the helpful old hymn and the case was resumed on its merits. Would that in these days our court rooms might be purified by a like spontaneous experience! The associations of a hymn, its stability and truth, its clustering memories, these are what endeared the old tunes to our fathers and mothers.

The next singing teacher brought the do, re, mi's. The scale took on a new meaning and with what intelligence and joy the students were able to climb up and down the "ladder" of sounds, placing the half-steps where they belonged and no longer feeling the bondage of the complicated system referred to. The advent, too, of more ambitious literature as found in the singing books known as "The Boston Academy," "Carmina Sacra," "Handel and Haydn Collection" and that very rare old volume of highest musical worth, "Cantica Laudis," caused a fresh interest in church music.

The old-time choirs that fearlessly took up their anthems and carried them bravely to the end were paving the way to the great choruses of today who interpret to us the masterpieces of literature. And the art of chanting, now so little used, was a fine lesson in unselfishness, for it called for unanimity of thought and purpose and conserved really artistic ends.

My father's favorite chant shall be the closing words of this chapter. It is called

#### HUMBLE DEVOTION

From the recesses of a lowly spirit  
My humble prayer ascends, O Father, hear it!  
Borne on the trembling wings of fear and meekness: Forgive its weakness.

I know, I feel how mean, and how unworthy  
The lowly sacrifice I pour before Thee:  
What can I offer Thee, O Thou most holy! But sin and folly.

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\*In the nine different hymns used in connection with the tune, "Mear," as found in "The Plymouth Collection," the book of my childhood days used in the First Presbyterian Church at Niagara Falls, New York, the one chosen, I think, must have been Watts'.

How did my heart rejoice to hear  
My friends devoutly say,  
"In Zion let us all appear  
And keep the solemn day."

the third verse of which reads:

Up to her courts, with joys unknown,  
The holy tribes repair;  
The Son of David holds His throne,  
And sits in judgment there.

Lord, in Thy sight, who every bosom viewest,  
Cold in our warmest vows, and vain our truest;  
Thoughts of a hurrying hour, our lips repeat them, our hearts forget them.

We see Thy hand, it leads us, it supports us:  
We hear Thy voice, it counsels and it courts us:  
And then we turn away! And still Thy kindness forgives our blindness!

Who can resist Thy gentle call, appealing  
To ev'ry gen'rous thought and grateful feeling!  
Oh! Who can hear the accents of Thy mercy, And never love Thee.

Kind benefactor! Plant within this bosom  
The seeds of holiness, and let them blossom  
In fragrance, and in beauty bright and vernal, And spring eternal.

Then place them in those everlasting gardens,  
Where angels walk and seraphs are the wardens;  
Where every flower brought safe through death's dark portal becomes im-  
mortal.

—SIR JOHN BOWRING.



## CHAPTER SIX

# The Hymn and the Hymn-Tune



TRENCH spoke wisely when he said: "Language is the amber in which thousands of precious and subtle thoughts have been safely embalmed and preserved." How fittingly might this quotation be applied to the heritage of hymnody! Rare hymns there are for us and our children and for all who come after them. As we have seen, no one nation, no one people, no one sect nor creed, has produced this wealth of hymnal literature. The largess has come from countless sources. It is estimated that there are now more than six hundred thousand hymns, so great a growth has come to pass with the years. When I think of my own childhood and the fine musical influences that surrounded it, I covet for every child this introduction, in early years, to rare hymns. But there is another side to this question. Has not history been repeating itself, as in Palestrina's time, as we contemplate with a sense of shame the scourge that has come upon church music, especially in the realm of Sunday School music? \*When, years ago, the so-called "Gospel Hymns" swept the country, music lovers, who had a lofty standard for this significant part of church worship, were filled with misgivings. We happen to know from first-hand information that these same "Gospel Hymns" were never intended by Mr. Moody for either Church or Sunday School use. Although not a musician, Mr. Moody had a reverent sense of the fitness of things. True hymnody has suffered almost irreparably by their use, for they have degenerated into very trivial and inane expressions of so-called religious feeling. Surely another Renaissance is needed now that book after book of utterly worthless words and music is constantly issued by enterprising firms and given to our young people of today. With, therefore, nothing to commend them, either from a literary or musical standpoint, some of

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\*For those who wish to learn more about the subject of "Gospel Hymns," and whether there is a place for them, the reader is referred to page 265 of Dr Louis F. Benson's "The Hymnody of the Christian Church."

them gathered from questionable sources with their distorted and perverted rhythms, is it not high time that those in authority should be made aware of the enormity of the crime that is being repeatedly committed in this direction? "But," some will say, in defence: "Our young people like this jiggy kind of Sunday School music." This is not an argument in its favor. Give them the *real* kind to supplant it, and their own judgment will turn the scales in favor of the true. I have the greatest faith in young people. Like little children, they can be appealed to. And they are quick to respond to the finer impulses when reasons are given that are good and sufficient. And our obligation to them in the matter of helpful and sympathetic guidance in the forming of a cultivated musical taste—a priceless heritage—is not lightly to be set aside.

Someone has said: "Our Christian hymns are surely among the most powerful agencies we have for developing the religious sentiment of our people. The best of them are exquisitely beautiful in form and imagery, are magnetic and noble in tone and spirit and deal habitually with topics and aspects of truth that all lie close to the heart. As a rule they spring out of religious experience at its best. The very cream of truth and soul-life are gathered in them. They contain the refined riches, the precious essences, the cut and polished jewels of Christianity in all ages. They often come from souls of rare endowment and unusual spiritual attainment. Sublime hymns gather up the rarest qualities of mind and heart expressed by seer and saint."

And again: "Hymn singing may surely be called successful when it affords an avenue for true approach to God in earnest and noble worship—when it exerts a wholesome and uplifting reflex influence on those who engage in it—and when it creates a diffused atmosphere of high religious sympathy between man and man."

There should be some way by which one could determine the worth of a hymn from an analytical standpoint. Perhaps the simplest tests are these three:

1. *The Sanction of Usage.*

The vitality of some hymns is of amazing strength. Many of these sing themselves into the hearts of people for generations. They have come to stay. As an instance. During the World War, soldiers of all races and creeds were requested to give

their favorite hymns. The one placed above all others was "Abide with me." As another example, take that hymn of matchless glory, "Holy, holy, holy!" to the tune called "Nicaea," "so named from the city Nicaea in Asia Minor, where the chief Christian Ecumenical Council held its assemblies in A. D. 325. It is called a Trinity Hymn. It contains the doctrine of Christ's eternal Sonship and His equality with the Father." Well has the composer, Dr. John B. Dykes, matched its flowing metre with a most appropriate musical setting! Countless examples of hymns that have endured can be instanced.

2. *Words of High Literary Value and Spiritual Import.*

But choice words in themselves are not enough. There must be the spiritual import, that indefinable something in them that speaks of the divine, that causes the soul to aspire to higher and finer things, heavenward.

3. *The Music Itself.*

The composer must bring to his task an intuitive knowledge of good voice leadings, musical ideas, the true inspirational touch, and withal a reverent approach to the message of the text. These qualities of musicianship are imperative.

To give but four or five comparatively modern examples of the perfect union of words and music, take for instance, St. Hilda, "O Jesus, Thou art standing," Knecht-Husband; Angelica, "Hark, hark, my soul," Dykes; St. Luke, "Thine Arm, O Lord, in days of old," Barnby; Bonar, "Upward where the stars are burning," Calkin; St. Maura, "Hushed was the evening hymn," Sullivan.

From all lands come the hymns. "Germany, with one hundred thousand to her credit; ten thousand having attained currency and one thousand pronounced by competent authority as classical and immortal. The Latin-speaking world brings three thousand five hundred, several hundred of which are valuable for all time."

From every denomination they come—these hymns in common use. Here are a few whose sources have been traced by Rev. J. Elmer Russell, pastor of the North Presbyterian Church of Binghamton, New York:

A Dutch Reformed Hymn, "Jesus, I Live to Thee."

A Greek Catholic Hymn, "The Day is Past and Over."

A Lutheran Hymn, "A Mighty Fortress."

A Jewish Hymn, "The Lord is My Shepherd."

An Episcopal Hymn, "Abide with Me."  
A Unitarian Hymn, "Nearer, My God, to Thee."  
A Baptist Hymn, "He Leadeth Me."  
A Methodist Hymn, "Jesus, Lover of My Soul."  
A Congregationalist Hymn, "O Master, Let Me Walk  
with Thee."  
A Quaker Hymn, "Immortal Love Forever Full."  
A Presbyterian Hymn, "O Love, That Wilt Not Let Me  
Go."  
A Roman Catholic Hymn, "Jerusalem the Golden."

To quote Rev. S. M. Tenney, D. D.: "We may differ in our doctrine, we may differ in our polity, or church government, we may differ in our understanding of the sacraments; we may refuse to commune with each other, or we may contend against the heresy of another. But there is one service in which we can unite without thought of theological or other differences, namely, the service of sacred song, especially as we express it in hymn-singing. There, as we lift our hearts in adoration, our voices blend in one common purpose of praise to the Father of us all."

A word as to how hymns should be interpreted by the one at the organ or piano. There is no surer test of true musicianship than in the playing of hymns. The matter of tempi is of the first importance. Often hymns are hurriedly played, or, equally unfortunately, given in a dragging style. They should be played *just right*. They should reflect the spirit contained in the text. The organist should *play the words*. In that way only can he glimpse their meaning. He should be accurate in giving the full value of beats, without being mechanical. This would seem a superfluous suggestion were it not for the fact that in our American hurry we are decidedly careless in this matter. Suitable registration, if the organ is used, or a lovely singing legato way of playing, if the piano is the medium, is a prerequisite. A sympathetic approach to the task, and an integrity of reading are vital qualifications. There has, most unfortunately, sprung up a race of pianists and organists who do not recognize that the composer knew what he was about when he wrote four-part music! They therefore supply much pianistic ornamentation of their own! Indeed there are, I am informed, schools where such travesties



are being taught in the way of Evangelistic preparation. This is most lamentable, for the cause of church music suffers greatly from such a misconception. The ever-growing appreciation of this great and important subject should lead those in authority to boldly demand the finest and most truthful interpretation of both text and music.

There is need for our Theological Seminaries to devote more time to preparing students to better understand the correlation of music and the spoken message. Some institutions have already projected a comprehensive course. Ministers should become familiar with the contents of their hymn-books and not limit themselves to so comparatively few, and these selected at the eleventh hour. Would it not also be well for them to study the stanzas in order to follow the thought of the poet? Verses can sometimes be omitted, to be sure, but not at random.

Music teachers should include the playing of hymns in all their teaching plans. All children and young people are eager to encompass this phase of music study, and they show a surprising reaction to beautiful hymns. In many instances this is the only contact they have with things spiritual.

In every community where there is a library, a beginning, at least, should be made towards accumulating desirable literature bearing on this subject. At the conclusion of this booklet a few volumes are suggested as a nucleus. And one would wish to have at least ten books of reference in one's own collection.

The signs of the times for a truer estimate of Hymnology are very hopeful. Leaders in Sunday School work, irrespective of denominational affiliations, but all striving for one common cause, and with the thought of the varying stages of the child's development, have led those in authority to study more deeply their own responsibility in the matter of what musical literature shall be given to the littlest children and from this early grade, on up the line. Junior and Young People's Choirs are lending their sweet voices to church services in the ministry of music. The General Assembly of the Presbyterian Church in the U. S. A. has appointed a committee on Church Music and Worship, whose slogan is "Better music in our churches and schools and more beauty and reverence in our worship." They are holding forums for discussion and demonstration in different parts of the country.

The National Federation of Music Clubs has for some time been sponsoring a movement for the better understanding of the old hymns, thereby recalling to the present generation some of its inherited riches. And, in connection with the Federation, the Annual Conferences devoted exclusively to church music interests, are not only gaining nation-wide recognition, but are centering attention upon a subject so vital to our country's life as to be of paramount importance. This organization issues "The Church Music Bulletin," a monthly publication of value to all who are vitally interested in the trend of the day for better church music.

Someone has wisely said: "The grandest privilege which God ever gives to His children upon earth, and which He gives to comparatively few, is to write a noble Christian hymn, to be accepted of the churches, to be sung by reverent and loving hearts in different lands and different tongues and which shall still be sung as the future opens its brightening centuries. Such a hymn brings him to whom it is given into most intimate sympathy with the Master, and with the more sensitive and devout spirits of every time."

Robert Schumann said: "Reverence the Old, but meet the New also with a warm heart. Cherish no prejudice against names unknown to you." It therefore follows that other hymns are to be added, with the lengthening years, to the thousands already extant. The "art of selection" is the privilege of each individual. Learn to whom we are indebted for the words as well as the music, note the historical significance, the metre, and every detail connected with these hymns you are striving to make your very own. And commit to memory both words and music of scores of them, so that when the evening of life is reached, the lofty sentiments will come trooping to memory's store-house and you will gather to your soul spiritual and musical refreshment.

## Some Valuable Reference Books

THE HYMNODY OF THE CHRISTIAN CHURCH.....Louis F. Benson  
Doran, New York—Westminster Press, Philadelphia

THE ENGLISH HYMN.....Louis F. Benson  
Doran, New York—Westminster Press, Philadelphia

*These two books are a veritable mine of wealth to the truth-seeker.*

THE HISTORY AND USE OF HYMNS AND HYMN-TUNES  
Revell David R. Breed

MUSICAL MINISTRIES IN THE CHURCH.....Waldo S. Pratt  
Revell

THE POETS OF THE CHURCH.....Edwin F. Hatfield, D. D.  
Anson D. F. Randolph & Company, New York

HANDBOOK OF THE CHURCH HYMNARY.....James Moffat  
Oxford Press, New York

DICTIONARY OF HYMNOLOGY.....Julian  
Scribner's, New York

ENGLISH HYMNS: THEIR AUTHORS AND HISTORIES..S. W. Duffield  
Funk & Wagnalls, New York

CHURCH MUSIC AND WORSHIP.....Earl E. Harper  
Abington Press, New York

MUSIC IN THE HISTORY OF THE WESTERN CHURCH  
Charles Scribner's Sons, New York Edward Dickinson

## GENERAL MUSIC HISTORIES

FUNDAMENTALS OF MUSIC.....Gehrken  
Oliver Ditson Co., Boston

HOW MUSIC GREW.....Bauer  
G. P. Putnam's Sons, New York

THE STORY OF MUSIC.....Paul Bekker  
W. W. Norton, 70 Fifth Avenue, New York

THE HISTORY OF MUSIC.....Waldo S. Pratt  
G. Schirmer, Inc., New York

## Review Questions

It is quite likely that any teacher using this book for class instruction may wish to propound his or her own review questions as the chapters unfold. The following outline used in my own classes is here given by request.

### LESSON ONE

- I—What Book is the basis of Christian Hymnody?
- II—Cite a few of the many Psalms that bring a new meaning to the student of music.
- III—What Psalms are known and sung by the following names:
  - 1. Deus misereatur
  - 2. Bonam est
  - 3. Cantate Domino
  - 4. Benedic anima mea
  - 5. Venite
- IV—What can you say of the 23rd Psalm?
- V—What three supreme texts in Isaiah are laid under contribution?  
Who wrote "The Messiah"?
- VI—What mournful message is used by the composer Gounod?
- VII—Where, in the New Testament, are found the following:
  - 1. Magnificat
  - 2. Benedictus
  - 3. Christmas Pastorale
  - 4. Gloria in excelsis
  - 5. Nunc dimittis
- VIII—Give your reaction to this chapter we have just studied together.

### LESSON TWO

- I—Give the first quotation in this chapter.
- II—How was music first put on record so it could be read and preserved?
- III—What were the characters called that expressed notation?
- IV—Name some of the composers of this time.
- V—Name some of the countries contributing to the cause of music.
- VI—Who wrote the music of the long metre "Doxology"?
- VII—Cite some of the composers who influenced this period of music history.
- VIII—Give a definition of polyphony.
- IX—Tell something of Palestrina.
- X—Name some of the outstanding personalities of Palestrina's time in related fields of endeavor.
- XI—Give your reaction to this chapter we have just studied together.



### LESSON THREE

- I—Give the first quotation in this chapter.
- II—What is meant by antiphonal singing?
- III—Cite an example from the Psalms.
- IV—What rare hymn in this form do we use today?  
Tell a little about its history.
- V—Tell something of Martin Luther, date of birth and death, and name his two outstanding hymns that have had enduring life.
- VI—What did Heinrich Heine call "A mighty fortress"?
- VII—What composers have incorporated it in their works?
- VIII—What do we mean by a Chorale?
- IX—Name five Chorales in constant use in our churches.
- X—Where, in this country, will one hear Chorales beautifully, sympathetically and reverently sung?
- XI—How did congregational singing receive such an impetus in Luther's time.
- XII—Give your reaction to this chapter we have just studied together.

### LESSON FOUR

- I—Give the first quotation in this chapter.
- II—Who was Francis Rous?  
Cite other names of workers in the field of Psalmody.
- III—Trace Psalmody to its probable source.
- IV—Give a brief survey of the influence of Isaac Watts.  
Also date of birth and death.
- V—Why was he especially fitted for the task he undertook?
- VI—Cite three examples of hymns that belong to that period that must have influenced Watts by their perfect phraseology.
- VII—What great composer, whose work has influenced every field of musical endeavor, was contemporary?  
Sketch some outline of this Titan in the field of musical art.
- VIII—Who was Heinrich Schuetz?
- IX—Give your reaction to this chapter we have just studied together.

## LESSON FIVE

- I—Give the first quotation in this chapter.
- II—Your reaction to the poem by Mrs. Allison.
- III—Name at least ten Psalms we constantly sing.
- IV—What can you tell of the meagre beginnings of church music in America.
- V—When was the first hymn-book printed in this country?  
Name the oldest singing society in America.
- VI—Tell something of that commanding figure, Lowell Mason.  
Give date of birth and death.
- VII—What was his influence in the domain of music?
- VIII—Name ten beloved hymns from his pen.
- IX—What significant change did he make in the disposition of the voices in part-singing?
- X—What were some of the agencies that spread this universal language?
- XI—In what ways did the old choirs and choruses teach us various lessons?
- XII—What are the names of some old singing books?
- XIII—Give your reaction to this chapter we have just studied together.

## LESSON SIX

- I—Give the first quotation in this chapter.
- II—How many hymns do we have to choose from?
- III—Give three ways of determining the worth of hymns.
- IV—Name two outstanding hymns that have the sanction of usage.
- V—Cite five hymns of the more modern school that have a perfect blending of literary and musical text.
- VI—From what sources do we find twelve widely used hymns noted in this chapter?
- VII—How may our sectarian differences vanish?
- VIII—What are some of the requisites for acceptable hymn playing?
- IX—Give your reaction to this chapter we have just studied together.













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